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ABSTRACT

Although film and video archives are abundant and inexpensive and contain stories of leaders from a variety of occupations and historical periods, teachers of graduate-level educational administration courses rarely use them in their classrooms. This paper describes the advantages of using film/video as a teaching tool; in particular, its application for learning about leadership in graduate-level administrator-preparation courses. Using a film to teach about the morality of a leader can capture both the culture and context in which leadership is exercised. Film is especially powerful in presenting: (1) a longitudinal view of a leader and his/her decisions in context; (2) a view of artistry in leadership; (3) the connection between interiority (belief and values) and action; (4) leadership cadres and networks; (5) a leader's moral code; (6) discourse on many levels; and (7) the political nature of all texts. Faculty should look for films that are historically accurate; represent multiple points of view; probe the connections among culture, role stereotyping, and power; portray the person in historical context; and present a full perspective of the person. A list of 10 films that can be used to portray leadership is included. Contains 41 references. (LMI)

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Using Film to Attain a Cultural and Contextual Understanding of Moral Leadership

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Running head: FILM AS A CULTURAL AND CONTEXTUAL TOOL

Abstract

While film and video archives are abundant, inexpensive and contain a large repository of depictions of leaders from a variety of occupations and ages, the use of such tools in graduate classrooms in educational administration is sparse. One reason is that the dominant textbooks in the field encapsulate such art forms as theatre and non-scientific. The obvious use of a script presents a bias violating the rationalistic concept of objectivity. Yet research itself is a kind of script and rationalistic science is one tradition among many that are educative. Contemporary concerns with moral leadership have served to reveal the limitations of behaviorism in dealing with the topic since morality is determined by inner beliefs and values. Educational administration has long been permeated by behaviorism/structuralism which ignores human interiority. The advantages of film/video as a powerful teaching tool are presented along with a discussion of their use in graduate curricula. A partial list of ten useful films portraying multicultural leaders, male and female, is annotated together with historical sources to confirm their accuracy.

Using Film to Attain a Cultural and Contextual Understanding of Moral Leadership

Film and video archives offer a rich source of life portraits of leaders from all walks of life and time periods. A teacher in educational administration has an inexpensive and varied library awaiting use in graduate classrooms. Even a cursory discussion, however, with such instructors reveals that there is very little use of such media occurring.

Film portrayals of leaders from Jesus to Joan of Arc offer superb examples of actions and decisions in context, often within a longitudinal data base so that consistency, purpose and results obtained by them over time can be assessed.

However, the reluctance of instructors in educational administration to use media involves more than questions of technology or hardware availability. We proffer that the hesitation to use media is stuck:

> in the struggle between two different imperatives: beautification, which comes from the fine arts, and truth-telling, which is measured not only by a notion of value-free truth, a legacy from the sciences, but by a moralized ideal of truth telling... (Sontag, 1977, p.86).

Film is seen as unscientific because it is an obvious artifact created for a different purpose (entertainment) than scientific inquiry, and therefore cannot qualify under

the canons of research as "objective." Within film there "is a conflict of interest between objectivity and subjectivity, between demonstration and supposition.." (Sontag, 1977, p. 135).

Film also presents leaders holistically and in context where action is fluid. To confront what leaders do without the benefit of an inductive (fact to theory) approach is discomforting to those in the positivistic/behavioristic tradition. Film and live theatre portray leaders by what Maurois (1950) called "coup d'etat" and play on the emotions which bypass the traditions of rationalistic analysis. All visual media can deal with humans directly through the heart leading to an independent response from the mind. Visual art has long possessed this powerful capability. Most troubling to the traditional researcher is that film represents a distortion of the idea of "one-true reality" that should be revealed but not shaped by the researcher in the act of investigation (called naive realism by Lincoln and Guba, 1985, pp.82-83).

All of these objections have been voiced about different research traditions involving qualitative inquiry utilizing photographs (English, 1988). Some professors are unsophisticated about their own research beliefs. For example, while the use of film obviously involves the construction of a script and therefore what is seen is not being "discovered," but "constructed," research itself involves a script in that the procedures are pre-specified

as rigidly as any screen play. The issue has been called the problem of the "double hermeneutic" (Outhwaite, 1991, p. 34) where the researcher is viewing a phenomenon through two lenses: (1) a research tradition that pre-shapes the data in the act of gathering it, and (2) the language and culture of the researcher which provides meaning to what is observed which cannot be considered neutral or universal. Both are often unrecognized biases by traditional researchers working in the positivistic mode.

A practical reason why film appears to be so little used is that so few of the dominant texts in the field are amenable to it. The reason is that they are permeated with a perspective of behaviorism-structuralism that precludes examining human interiority as a legitimate focus for inquiry. The idea that a leader possesses a "coup d'oeil" or inward eye is the stuff of a Sylvester Stallone Rocky film, but certainly not of scholarly study, though such concepts are now appearing in works regarding military leadership (Roncolato, 1995, p. 37).

A textbook provides the web of meaning for study or for a visual experience because as Sontag (1977) explains "There can be no evidence, photographic or otherwise, of an event until the event itself has been named and characterized" (p.19). A text establishes the aspect of naming what is seen. Students "see" what they are permitted to observe in a film by the text, their own experiences and the language and culture of their upbringing. For a film to be a moral event,

an appropriate political consciousness will have had to be developed (Sontag, 1977, p.19).

Perhaps the most disconcerting thing about the use of visual images, and film in particular, is that it is immediately apparent that multiple meanings and multiple realities are possible. In such a situation there can be no final meaning. The fluidity of film can confound simple taxonomic presentations by showing that meanings can "slop over" many categories making interpretation very risky. Imagine any of the categorical models normally taught in educational administration such as Fiedler's (1967) contingency theory and trying to reconcile the proper octant placement as the convergence of leader-member relations, task structure, and leader position power using the film Gandhi as the data source.

The use of film in teaching leadership will depend upon the outlook of the instructor. If the instructor is firmly placed in the logical positivistic traditions of the field, the use of film will be meager.

For an instructor who has determined that traditional approaches were not adequate to deal with leadership because of their inherent intellectual rigidities, film can be a liberating and provocative interaction for both the teacher and students.

Assuming that the instructor is comfortable with the idea that all presentations, including research driven ones, are

constructions of reality and that multiple view points about what is observed are common and expected, film and video can be a multifaceted source of information about the leadership phenomenon in human affairs.

THE NATURE OF MORALITY

Using film to teach about the morality of a leader can capture both the culture and context in which leadership is exercised. Morality thus involves a portrayal of the person/decision, the specific situation and the referent society in which the situation is located.

From this aspect Machiavelli's criteria of judging morality are applicable: determining the intentionality of the decision-maker by examining many decisions over time (the purpose behind his writing of The Discourses) and by asking if those decisions impacted "the common good" (de Grazia, 1989, p. 307).

Historically, morals and values were believed to be unnecessary in the study of educational administration because science was considered the highest and most powerful process to discern the truth. Scientific processes were believed to be free from bias and thus considered superior in studying human actions. In fact the use of scientific methods and processes have been elevated to the highest ideal by which truth is summarily defined in the doctrine of pragmatism. What could be considered true was relative to

the methods employed to discover it. (see Haack, 1988, p.97).

However, behaviorist studies have shown that they are largely unable to include much of importance regarding leadership whether it be trait theory or the slightly more dynamic but nonetheless limited studies involving leader-group actions and reactions as embodied in school climate investigations (see Hodgkinson,1991, p.152).

Morality has not been a topic in the dominant educational administration texts until very recent times (Sergiovanni, 1992). The discourse about leadership was supplanted by studies of management in which nameless actors reacted to stimulus and response scenarios and were marginalized to discussions of morally free economic decisions. Consider Herbert Simon's (1945) definition of rational organizational behavior as "...the ratio of the results obtainable from that behavior to the maximum of results obtainable from the behaviors which are alternative behavior to the given behavior" (p. 179). One result from a longitudinal perspective has been that:

> The 20th century has traded in moral man for economic and psychological man, subjecting him at every turn to either economic inducements or therapeutic treatments. If we are to recover as a society, the 21st century will have to recover a vision of man bearing inherent moral value and moral agency." (Eberly, 1995, p. A-10).

The moral relativism that is rampant in our times is the logical outcome of academic studies which stripped humans of their moral agency in the name of objective science.

> If man is little more than an electron-proton complex, he is endlessly malleable. So we subject him to endless calibrations by experts, and assume society can be reborn if we simply discover the right technique and put our earnest minds to it. The entire central, top-down, rule-driven administrative state designed on this premise is now being thrown off, not simply because of its grotesque inefficiencies, but because it miniaturizes man. (Eberly, 1995, p. A-10.)

RE-CAPTURING AND RE-CENTERING MORAL LEADERS

Rationalistic science has failed to deliver more caring institutions and a moral society.

> ...the de-moralization of social policy--also reflects the spirit of relativism that is so pervasive in our time....We have tried 'value-free' social policies and they do not work. (Himmelfarb, 1995, p. A20).

One of the twentieth century's most profound moral leaders, Mohandas Gandhi, was distrustful of rationalistic science because "Logic is a matter of mere intelligence, which cannot apprehend things that are clear as crystal to the heart." (Desai, 1953,p.109) Gandhi rejected the double morality of private versus public belief and he would have agreed with Himmelfarb that a moral society began with individuals acting as moral agents (Iyer, 1973, pp. 60-61).

The assault on the traditions of rationalism are most explicit in Paul Feyerbend's (1993) Against Method. Feyerbend notes that "rationality is not an arbiter of traditions, it is itself a tradition or an aspect of a tradition" (p.225) and "a society based on rationality is

not entirely free; one has to play the game of the intellectuals"(p.227).

Feyerbend pokes a hole in the rationalist intellectual game by reminding them that:

> ....critics of a practice take an observer's position with respect to it but remain participants of the practice that provides them with their objections. Speaking the language and using the standards of this practice they 'discover' limitations, faults, errors when all that really happens is that the two practices--the one that is being criticized and the one that does the criticizing--don't fit each other. (p.220).

One thinks immediately of the criticism of Greenfield's early attack on rationalism in educational administration in the 1970's with Griffiths replies staunchly defending the superiority of rational positivism in the field.(Kendell and Byrne, 1977).

The shift in view within educational administration away from rationalistic science to the older traditions of leadership underscores the idea that it is more akin to drama, i.e., social drama (see Starratt,1993, p.111-133). Leaders must recognize difference in scripts. There are scripts from groups with contradictory objectives and which contain competing value claims. The language of scripts is ridden with a priori categories and control agendas. It is through the vision of the leader that a cohesive script can be fashioned by recognizing "that room for moral autonomy and responsibility to one's ideals will be respected"(p.143).

Furthermore a leader will be cognizant of that fact that leadership is performance and that it involves status and face, roles, symbols, and culture in a kind of social dramaturgy (Starratt, 1993, pp.118-121).

THE ADVANTAGES OF FILM AS A RESOURCE TO STUDY LEADERSHIP

Film and video have unparalleled advantages in examining leadership, not the least of which is that film presents a formalized, scripted drama, while the educational leader is facing a kind of social drama. As Starratt (1993) notes, social life as dramaturgy closely parallels theatre (and hence film) because:

- social life tends to emphasize the expressive over the practical or the moral;
- individuals are involved in staging a performance;
- performances embody a variety of communicative processes; performances are tied up with self-identity and self-esteem;
- interactions are very protective of 'face';
- performances are influenced by differences in culturally grounded roles of class, gender, race, age and authority;
- interactions are symbolic and are structured according to the symbolic syntax and semantics and contexts in which they are communicated;

- settings(context) usually influence performance, and are part of the symbolic context;
- culture provides the 'rough draft' of the performance (p.117).

By capitalizing upon these parallels, instructors in educational administration utilizing film in their classrooms can move back and forth across the conceptual bridges between film and life, science and art, context and culture, roles grounded in gender and race, behavior (actions) and interiority (values and beliefs), individual agendas and priorities and the common good.

Film seems to be especially powerful in presenting:

1) A longitudinal view of a leader and decisions in context

Short of an actual life observation, film is without equal in showing the interaction in context between a leader, his or her interiority and belief system, decisions and consequences over an extended time period. With this possibility we can utilize Machiavelli's criteria for determining intentionality and whether actions resulted in the "common good."

2) A view of artistry in leadership

Films often portray "great leaders," men and women, who were able to move large masses of people towards noble/ignoble ends. Films based on historical sources such as biographies or historiographies can provide powerful and moving examples of "artistry" in action, i.e., master practitioners of the craft of leadership (Schon, 1987,

p.13). A leader's charisma towards followers can be approached via film with a powerful actor playing the leader. One thinks of George C. Scott's portrayal of General George Patton. For those who are repelled by studying leadership from an actor, it ought to be noted that leaders recognize that they actors and engage in "coups d' theatre," where they display distinctive features or adornments that come to be identified by their subordinates. One thinks of Alexander's red cape in battle (Keegan,1987,p.61), Patton's pearl handled pistols or F.D.R's long cigarette holder. IN short leaders recognize they are actors while actors portray leaders.

3) The connection between interiority (belief and values) and action

Because the full range of human emotion can be illustrated in a film, a viewer can assess the relationship between belief, values, and action. The viewer can also respond to leadership prompts as followers may have reacted in the leader's own time. Viewers (students) can thus personally assess the impact of a master practitioner and especially their use of a mask (Keegan, 1987, p.). The use of a mask by a leader was astutely noted by Machiavelli in The Prince nearly 500 years earlier than Keegan in human affairs.

4) Leadership cadres and networking

Leaders rarely act alone. They must move through and with followers. Leaders have disciples who become leaders. A

study of leadership teams has been called prosopography (see Smith, 1994). Films offer an excellent and interactive view of how leaders motivate disciples and create leader cadres and believers in causes and change.

5) A leader's moral code

Films about leaders can reveal the elements of morality. Morality involves voluntary choices, a center or anchor of values, choice involves discrimination and boundaries, judgments, and consequences (English, 1994, pp. 175-6).

Perhaps the greatest drawback to film also applies to nearly every other potential informational source which might be used in a graduate classroom: textbook, research activities or lecture. As Sontag (1973) concedes, "..photography transforms reality into a tautology"(p.111), or a film shows what it knows which is what it shows. A film is a closed loop on itself.

This drawback can be transformed into strength. A film as a text can be read, i.e.,"seen" out of context. It can be juxtaposed against other times, places, cultures and belief systems. The ruptures and disjunctures of the film can be discussed. That it is a node within a larger network should be clear (see Foucault, 1972). These linkages and disruptions belie the idea of progress, i.e., the idea that all activity results in advancement. Continuity is seen as an imposition, a blind hope.

6) Discourse on many levels

Written texts cannot utilize visual facial cues or other non-verbal messages. The written word is all there is. Film mimics life. The viewer can learn things without any explanation of a leader's behavior. The biographer of Bill Clinton wrote the passage below about him. The viewer of a film could also have summarized the same thing without the text:

> It is often tempting, but usually misleading, to try to separate the good from the bad, to say that part of him that is indecisive, too eager to please and prone to deception, is more revealing of the inner man than the part of him that is indefatigable, intelligent, empathetic, and self-deprecating. They co-exist. (Maraniss, 1995).

7) The political nature of all texts

While it is not always clear in written texts, especially so in those that proffer a kind of false scientific neutrality, film makes it abundantly obvious that "The analysis of thought is always allegorical in relation to the discourse that it employs. Its question is unfailingly: what was being said in what was said?" (Foucault, 1972, pp. 27-28). The images in a film are part of something larger and contain an infinite number of smaller things which may have a separate life of their own. Within this interplay are infinite shifts and dispersals. But the gathering of them via script is always a supremely political act. And while a script may constitute an act of reductionism, the lives which are portrayed on film may transcend the script in a meaning of their own in the same way thought may transcend

the language in which it is embedded. This perspective strikes hard at the essence of meaning.

> The very sense of a knowledge claim implies a distinction between merely thinking that something is the case and in the broadest sense coming to see that it is (or is not) indeed the case. The difference between merely intending something and seeing that things are indeed the way one held them to be, between empty intending and its fulfillment, is constitutive of the very concept of truth. (Evans,1991, p.10)

When images are separated from a film and from the script which originally defined them and aligned differently, questions are raised not only about what might be contradictory to the script, but what was not in the script. Or to rephrase the question, "What was not said in what was said?" This refers to the practice of the de-construction of texts. As a form of superior analysis, "deconstruction appears to place itself outside of all traditional political theory. From this position it is able to assist in the deconstruction of the texts inside the tradition" (Holub,1992, p.113). The use of film as a place to begin textual de-construction is a lot easier for students than to initiate such a discussion within a written text only. Concepts which are part of post-structuralism become much clearer to them as a consequence.

WAYS TO USE FILM IN CLASSES IN EDUCATIONAL ADMINISTRATION

Film can be used to provoke a class to consider the intent and consequences of decisions by a leader, to connect decisions to context, check perceptions of the leader and how he or she characterized the events in which they were immersed. Often we have used films to make practical an abstract concept such as Foucault's (1980) notion that "power precedes meaning"(p.133). This concept can be illustrated quite well in certain scenes from Gandhi, Inherit the Wind, or Malcolm X.

Employing film in class with other texts demonstrates the concept of intertextuality, i.e., the idea that all texts (with film seen as a kind of text) are related to one another in a free flowing interactive relationship. When sources and origins can never be fixed an author or a film is "only an intersection of texts or discourses" (Felperin,1988, p.29).

Rarely is a whole film shown in class. Rather, selected scenes are extrapolated and discussed. However, we have used film as a text for a mid-term or final exam. For example, in assigning the film Gandhi to view for a mid-term we asked students these questions:

(1) Describe generally Gandhi's "hermeneutical circle" and indicate his thinking on each of the points below illustrated with a scene from the film:

a) the nature of truth for Gandhi (epistemology);

b) the act of research (inquiry);

c) the nature of knowledge;

d) the nature of ethics (right/wrong behavior);

e) the nature of reality (ontology);

f) the nature of leadership.

(2) From the film re-construct Gandhi's sense of morality (character, ethics, propriety). Explain his conduct based on his idea of a moral code (link your ideas to scenes in the film). What aspects of Gandhi's moral values are applicable to school or college administration in your setting?

Students have evaluated their film experience as some of the most difficult but rewarding experiences they have encountered in graduate course work. Working to identify abstract concepts from one kind of text (written) to another (visual) is a real test in building a bridge to the world of action. By using films which contrast Western culture with others, both differences and similarities are learned. One of the major lessons is that of incommensurability, the perspective that cultures and language cannot always be translated intact one to the other(see Devitt and Sterelny, 1987, p. 178). That recognition brings with it the idea that truth is never final but relative to time, place, perspective, language, context and culture (Lakoff and Johnson, 1980, pp 196-7).

The use of film can rekindle the desire of students to reconsider heroes/heroines. Gandhi's heroes were contained in the two great Indian epics the Ramayana and the Mahabharata. As Iyer (1973) notes, "The essence of the heroic outlook is the pursuit of honor through action."(p.

135). Gandhi was highly influenced by Carlyle's Heroes and Hero-Worship which he read in jail in 1908 (Iyer, 1973, p.135). He later reconfigured heroism to mean that the heroic leader must not hold a position of power. "He must identify himself with the dreams, activities and sufferings of the people" (Iyer, 1973, p. 143).

SOME CRITERIA BY WHICH TO SELECT FILMS ABOUT LEADERS

We think these criteria will be important in considering which films to select about leaders for use in graduate classes in educational administration.

1. Historical accuracy. Is the film based on verifiable events and corroborated accounts such as biography, autobiographies, historiographies?
2. Point of view. Is more than one perspective presented of the leader's decisions and their consequences?
3. Cultural characterizations. Does the film probe the connections between culture, role stereotyping, power relationships?
4. The times and the person. Does the film show the person in his/her times and not moralize in our own times?
5. A full perspective. Is the whole person portrayed, the strengths and weaknesses, idiosyncracies as well as the supremely rational or lucid moments in his/her life or career?

A PARTIAL LIST OF FILMS THAT CAN BE USED TO PORTRAY LEADERSHIP

Inasmuch as educational leaders are rarely the stuff of the silver screen, the instructor in educational administration will have to resort to using leaders from other walks of life and teaching for transfer. Since teaching is a core activity of many leaders, this is not difficult.

1) Gandhi. **RCA/Columbia Pictures. 1982. 187 minutes.**

The award winning Richard Attenborough film is based on the biography of Louis Fischer (1950) The Life of Mahatma Gandhi. The story of the film, five years in the making, is told in Richard Attenborough (1982) In Search of Gandhi. Gandhi is a superb film and can be used to illustrate many points regarding leadership including the impact of culture and context, timing, interiority, morality and "the common good." An excellent way of presenting Gandhi's leadership is to read Saul Alinsky's (1972) Rules for Radicals. In this work Alinsky makes thirteen points of how to overcome a stronger opponent in the political arena. Gandhi uses every one of them. Have students recount them in the film as an exercise in leadership tactics and strategy.

2) **Joan of Arc: Portrait of a Legend. VidAmerica. 1985. 100 minutes.**

While Ingrid Bergman bears little resemblance to the actual French maid Jeanne d'Arc, the film is factually based on Victoria Sackville-West's outstanding biography (1936) St. Joan of Arc. How an illiterate peasant girl rose to lead the French army is a fascinating tale of how gender exclusivity was turned to her advantage. Joan is a study in devotion and absolute faith, not unlike Gandhi in many respects. She was a shrewd judge of people and understood the advantage of timing. In A Distant Mirror (1979) Barbara Tuchman wrote, "The phenomenon of Jeanne d'Arc....belongs to no category" (p. 588).

3) **Inherit the Wind. MGM/United Artists. 1960. 128 minutes.**

The recreation of the 1925 Scopes Trial in Dayton, Tennesse in which Spencer Tracy plays Clarence Darrow and Fredric March, William Jennings Bryan. The courtroom cross examinations and even the asides are factually based on the actual drama as evidenced in the 1925 bestseller Tennessee Evolution Trial:Complete Report of Scopes Case at Dayton. See also Clarence Darrow's (1932) The Story of My life (pp. 244-278). Two great lawyers and leaders cross verbal swordpoints in this classic film. The film condenses some of the action but the themes are still very relevant.

4) **Malcolm X. Warner Brothers. 1993. 201 minutes.**

Spike Lee's film based on the Autobiography of Malcom X with Alex Haley (1965) is an outstanding film about racism in America and the growth of one man towards combating it. Accounts in the film are also corroborated by Perry (1991)

Context about American racism is illustrated in pre-War scenes on the East Coast. The controversy about Malcolm X continues into present times with the incident involving his daughter allegedly hiring someone to kill the Nation of Islam's Louis Farrakhan.

5) **Viva Zapata! Twentieth-Century Fox. 1952. 114 minutes.**

At the time of the film there was no comprehensive English biography of the revolutionary Mexican hero. While most of the major events of the film are authentic, what the film lacks in dialogic accuracy is more than compensated by the script written by John Steinbeck. For an accurate account see Roger Parkinson (1975) Zapata.

6) **The Last Emperor. Columbia Pictures. 1987. 164 minutes.**

The true story of Pu Yi, the last Emperor of China, an award winning Bernardo Bertolucci film . An outstanding glimpse into another culture's concept of leadership in a time that has passed. The film is also an excellent method for discussing the Foucaldian concept of "power-knowledge," i.e., the idea that knowledge can never be considered neutral. It always benefits some and works to the disadvantage of others.

7) **Patton. Twentieth Century-Fox. 1969. 171 minutes.**

An outstanding portrayal of old "Blood and Guts" General Patton by George C. Scott begins with the opening scene and procedes to depict the American general the Nazi's feared the most. The concept of the "mask of command" of the leader

and "coups d' theatre" can be vividly illustrated in scenes in this film.

8) **Matewan. Cinecom. 1987. 100 minutes.**

Based on true events that led to a shootout in the 1920's in the West Virginia coal fields between the miners and the mine owners in Matewan. Leadership is examined from the perspective of an organizer for the United Mine Workers, a former Wobbly and Pacifist, Joe Kennihan, most likely a fictitious character. Other personages are real. This is an especially powerful film about managerial abuse, the degradation of labor and union busting which created conditions for an armed uprising. For a corroborating account see H.B. Lee (1969) Bloodletting in Appalachia, pp.52-57.

9) **Lawrence of Arabia. RCA/Columbia Pictures. 1962. 216 minutes.**

This award winning film presents leadership in the Arab world and contrasts two ways of fighting and thinking about conflict. Lawrence was a mapmaker for British Intelligence and succeeded in bringing Arabian princes to battle the Turks in World War 1. Lawrence was a homosexual and puts an end to the idea that persons of a different sexual orientation do not make effective military leaders.

10) **Battle of Algiers.Rhino Home Video. 1966. 125 minutes.**

A realistic and stunning foreign film about two leaders, Ali La Pointe of the people, and Colonel Phillipe Mathieu, a decorated officer from French Indo-China. Shot on location

in Algiers and in the Casbah, the tactics and strategy of the ultimately successful Algerian revolutionaries is documented in great detail. The contrast between Western and Eastern culture is shown and how the revolutionaries exploited the West's cultural stereotyping of women to shred French security.

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